

# The Tasmanian Creative Arts Summer School (TCASS)

## MCA - Research Essay

3<sup>rd</sup> semester focuses on:

Creative Communication / Communicating Creatively

# Research Proposal Objectives:

- ♦ SHOW SLIDE - Research Proposal
- ♦ Demonstrate the ability to develop a contemporary marketing and media plan.
- ♦ Demonstrate an appreciation of marketing and media developments.
- ♦ Discuss processes involved in developing and managing the Summer School.
- ♦ Contextualise the Summer School.
- ♦ And, investigate and identify the key areas that need to be developed to implement a community and arts education project.

# Arts Administration & Marketing:

- ♦ Practical components raised primary research questions:
  - ♦ How do I juxtapose arts and advertising to market an arts event?
  - ♦ What is the relationship between high and low culture?
  - ♦ Are tensions between high and low culture relevant?
  - ♦ This highlighted problems in thinking this way which I will discuss shortly.
- ♦ Theoretical project amalgamates both the theory and practical into an 8,000 word essay. Broken into 7 Chapters. **SHOW SLIDE - 7 Chapters.**
- ♦ These are: Context, Community Partnerships, Commerce, Creative Communication, Cultural Tourism, Communicating Creatively and Catharsis.
  - ♦ Practical bits focus on Context, Business Plan and Cultural Tourism.
  - ♦ Theoretical sections focus on idea of dealing with the tensions existing between art and advertising.
  - ♦ The outcome has led to finding a way to juxtapose the creativity involved with artistic practice with the creatively designed for commercial venture.
  - ♦ **SHOW SLIDE - EVENTS MANAGEMENT** - TCASS practical experiment
  - ♦ Broken into two terms: Creative Communication and Communicating Creatively.

# Creative Communication

- ♦ *Creative* - 'Having the quality or power of creating, and resulting from originality of thought'.
- ♦ *Communication* - Along with face-to-face it also 'Encompasses any medium that facilitates spatial interaction, including telecommunications and computer networks'.
- ♦ Communicative function of advertising material. Requires creative manipulation of messages about products, services or people for widespread distribution (media content).
- ♦ With increasing use of technology raises questions on how to deal with the transference of meaning across networks? Semiotics....
- ♦ Missed meanings without visual codes of non-verbal behaviours and non-behaviours.
  - ♦ Cultural psychology: gestures / use of time, place for meetings etc.

# Communicating Creatively

- ♦ Promotes the notion that artwork has the ability to converse in concepts and feelings that exist outside of language alone. When art is used as a medium to communicate thoughts, feelings or concepts that lie outside of language, it is possible to achieve a higher level of non-verbal visual consciousness.
- ♦ This is because cognitive neuroscience developments suggest a newfound difference between visual attention and visual consciousness
- ♦ *Visual attention is defined as a convolution of sensori-motor processing with memory. Consciousness, however, is generated by recurrent activity between cortical areas. He goes on to say that... A strong case can be made for a pure non-cognitive form of seeing, independent of attentional selection, called phenomenal awareness (Lamme, 2004).*
- ♦ Therefore, it appears that engagement in a discourse on visual culture could require the capacity to translate (inter-relate) concepts between visual consciousness (non-verbal) and rational communication (language).
- ♦ But in terms of communicative rationality - verbal arguments must conform to logical flow in order to transfer meaning. Artwork is not necessarily created through rational processes.
- ♦ The term 'communicating creatively' acknowledges that communication can be purely visual and direct to consciousness. It is not limited by linguistic functionality and does not need to conform to communicative rational theory.

# DISSECTING THE PROCESS

- ♦ **SHOW SLIDE - Dissecting The Process**
- ♦ I've been taking these two ideas and putting them together in order to deliver messages about an arts event. Decided to dissect the processes and identify cross-overs that occur. The problem embedded in the discourse on high and low culture started to surface because of the many shared areas in production and distribution.
- ♦ From my background in advertising and also public broadcasting, particularly noticed shared areas in the creative development stages in both art and advertising. Had to examine the INTENT. Motivations behind each area.
- ♦ Due to increasing use of technology and transmission in 21<sup>st</sup> century. Notion of image culture and rise of consumerism has increased the amount of content in society. In capital cities like Sydney it becomes a necessity to navigate image culture constantly processing and discerning visual imagery.
- ♦ Raises the question of how to differentiate art from everyday experience. Art like Duchamp's ready-mades exemplify this issue.
- ♦ Decided to investigate Categorisation - which lead me to Prototype Theory.

# Prototype Theory - **SHOW SLIDE**

- ♦ **SHOW SLIDE** - Prototype Theory developed in 1970's by Eleanor Rosche - This theory questions the validity of the former Aristotelian mode of categorisation - yes / no distinctions. Greeks used a plus /minus system to work out categories.
- ♦ Prototype Theory proposes that each category is made up of Prototypical features. It uses graded categorisation with the view that categories eventually fade away.
- ♦ Example of bird. Medium size, similar features. However, Emu and Penguin - can't fly. If using the binary categorisation, this would suggest that Emu's and Penguins are not birds.
- ♦ This highlighted that Aristotelian model of leads to subjective value judgments being made. For example, how these pre-existing notions of high/low culture are formed in a simplistic and unsubstantiated manner. In contemporary culture not that simple. DOXA issues....
- ♦ Decided to develop an example that dissolves high and low culture into 4 new prototypical areas. Better reflects the shared areas in production and distribution. **SHOW SLIDE - TALK ABOUT RELATIONSHIP.**

# VISUAL CULTURE

SHOW VISUAL CULTURE SLIDE:

- ♦ The final model juxtaposes creative communication and communicating creatively in order to embrace the cultural value inherent across all areas contributing to visual culture.
- ♦ Proposes a new framework to view art and advertising within a harmonious context.
- ♦ Dissolves binary opposed notions and reorganises art and advertising into four prototypical areas.
- ♦ Also highlights relationships where marketing can be used to promote arts, while still recognising the cultural and social value of the arts, regardless of whether there are commercial outcomes.
- ♦ I have developed this model with the hope that the discourse on high and low culture moves in a more progressive and realistic context into the future.